

Tlapohualiztli



a piece for Bass Bb Clarinet

by

Juan Luis de Pablo Enríquez Rohen

a Harry Sparnaay

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Tlapohualiztli

Notes

Since my first musical studies I have been inclined to find a relationship between the celestial bodies and the musical notes. This to say that my recent work is based on a symmetrical scale that connects itself to the possible relationship between the celestial bodies and music.

The ancient indigenous people of Mexico were very active in recording the movement of the celestial bodies. This has inspired me to relate each celestial body of our Solar System and the seven types of stars with the first thirteen *tlapohualiztli*.

Tlapohualiztli means numbers in *nahuatl*, the tongue of the people of central Mexico.

The first thirteen numbers are:

Ce. Ome. Yei. Nahui. Macuilli. Chicoace. Chicome. Chicueyi. Chicnahui. Matalhtli. Matlahtli ihuan Ce. Matlahtli ihuan Ome. Matlahtli ihuan Yey.

This numbers are included in the calendar to explain and count time. Each of them mean something special and their understanding has been transmitted for many generations since their origin with the *Olmec, Maya, Toltec* and *Teotihuacan* cultures.

In this piece, the solo clarinet figures a versatile bird that sings and finds the significance of the *tlapohualiztli* and tells of the beauty of our solar house and its neighbor stars.

All the movements share the same meter and the same tempo.

To understand the significance of each number it might be pertinent to consult the writings of the maestro, Arturo Mesa Gutiérrez and see the next table.

Table of significance of the first thirteen *tlapohualiztli*:

Ce.	One. Source. Origin. Unity of the observed body.
Ome.	Two. Duality. Consistency. Bone structure.
Yei.	Three. Vitality. Animosity. Blood as precious liquid.
Nahui.	Four. Double duality. Reconcile. Skin as integration.
Macuilli.	Five. Centrality. Realization. A hand, as a first finished count.
Chicoace.	Six. Integration. Introspection. The analysis of a new beginning.
Chicome.	Seven. Concern. Transformation. Cosmic circled dances.
Chicoeyi.	Eight. Development. Growth: Constant learning.
Chicnahui.	Nine. Search. Centrality. Regenerated energy.
Matlahtli.	Ten. Achievement. Equilibrium Awakening of the senses.
Matlahtli huan ce.	Eleven. Rest. Pleasure. Rest in evolution to continue.
Matlahtli huan ome.	Twelve. Clarity. Beauty. Creativity and sensibility.
Matlahtli huan yei.	Thirteen. Knowledge. Harmony. Tenacity and commitment.

Relationship of the first thirteen *tlapohualiztli* with the celestial bodies and stars:

Ce.	Solar System
Ome.	Mercury
Yei.	Venus
Nahui.	Earth/Moon
Macuilli.	Mars
Chicoace.	Vulcan (asteroids)
Chicome.	Jupiter/Comets/Moons
Chicoeyi.	Saturn
Chicnahui.	Uranus
Matlahtli.	Neptune
Matlahtli huan ce.	Kuiper Belt (Asteroids)
Matlahtli huan ome.	Exterior comets
Matlahtli huan yei.	Stars

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Versión para Clarinete Bajo

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A manera de ritual mexica,
(saludando a los cuatro rumbos)
el clarinetista debe iniciar de pié
y emitir cada una de las siguientes notas
hacia el punto cardinal que le corresponde.

In the manner of a 'mexica' ritual,
[Addressing the four compass points]
the clarinetist should (while being stand up)
play the following notes
each towards its correspondent Cardinal Point.

Clarinete Bajo

Oriente Poniente Norte Sur

p < *mf* *mf* > *p* *pp* < *mf* *mf* > *ppp*

proel

13♩ = 208

Ce

Ome

Yei

Two staves of musical notation for the piece 'Yei'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with various dynamics including *f* (forte) and *sffz* (sforzando). The second staff continues the melody and includes a section marked 'tremolando' (tremolo) with a *sffz* dynamic, followed by a *ppp* (pianissimo) section and a final *f* (forte) section. A performance instruction at the bottom right reads: * Beso tronado en la embocadura.

Nahui

Four staves of musical notation for the piece 'Nahui'. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature, featuring a melodic line with a *mf* (mezzo-forte) dynamic. The second staff continues the melody with a *f* (forte) dynamic. The third and fourth staves provide a continuous rhythmic accompaniment, primarily using eighth and sixteenth notes, with dynamics ranging from *mf* to *f*.

Macuilli

A single staff of musical notation for the piece 'Macuilli'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of eighth and sixteenth notes, starting with a *mp* (mezzo-piano) dynamic and ending with a *mf* (mezzo-forte) dynamic.

Chicuace

f

Choose effect on note

Chicome

p *mf* *p* *f*

p *f* *fp*

p *fp* *mf* *mp*

f *mp* *f* *p* *f*

f *

f * o en otra octava
if no avail,
play at other octave

Chicueyi

Three staves of musical notation for the piece 'Chicueyi'. The first staff begins with a *pp* dynamic and ends with a *p* dynamic. The second staff starts with a *p* dynamic. The third staff includes dynamics of *mp*, *mf*, and *f*. The music is written in a single melodic line on a treble clef staff.

Chicnahui

A single staff of musical notation for the piece 'Chicnahui'. The piece begins with a *mf* dynamic and concludes with a fermata. The notation features a series of eighth and sixteenth notes.

Matlactli

Three staves of musical notation for the piece 'Matlactli'. The first staff contains dynamics *f*, *p*, *mf*, *pp*, *mp*, and *ppp*. The second staff features *mf* dynamics. The third staff includes *ppp*, *mp*, *pp*, *mf*, *p*, and *f*. The music is written in a single melodic line on a treble clef staff.

Matlactli Huan Ce

Musical score for *Matlactli Huan Ce*. The score consists of two systems, each with a treble clef staff and a bass clef staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, some with accents, and a bass staff with a series of eighth notes. The second system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff.

Dynamics and markings include: *f* (forte), *mf* (mezzo-forte), *sfz* (sforzando), and *Ritmo con Zapato* (Rhythm with Zapato).

Matlactli Huan Ome

Musical score for *Matlactli Huan Ome*. The score consists of five systems, each with a treble clef staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, some with accents, and a bass staff with a series of eighth notes. The second system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. The third system features a treble staff with a series of eighth and sixteenth notes, some with accents, and a bass staff with a series of eighth notes. The fourth system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. The fifth system concludes the piece with a treble staff containing a series of eighth and sixteenth notes, some with accents, and a bass staff with a series of eighth notes.

Dynamics and markings include: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *sfz* (sforzando), *molto espressivo*, *stringendo*, *poco vibrato*, *senza vibrato*, *flutterzunge*, and *sub mp*.

Matlactli Huan Yei

mf *f* *mf* *f*

mp *mf*

f *mf* *ppp* con aire

a tono *f* *mp* *f* *mf* *f*

p *mp* *mf* *f*

mf *sfz p* *mp* *mf*

f Dibujando en el suelo los cuatro Rumbos N P O S

con Zapato (Drawing on floor the four points) *ff*